CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

RECITAL and CONCERTO IN PIANO
BY HANDEL, BEETHOVEN, RAVEL, RACHMANINOFF, SCRIBABIN, SCHUMANN and
SAINT-SAENS

An Abstract submitted in partial fulfillment of the requirements
For the degree of Master of Music in Music, Performance

By
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California State University, Northridge
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ABSTRACT

RECITAL and CONCERTO IN PIANO

BY HANDEL, BEETHOVEN, RAVEL, RACHMANINOFF, SCRIABIN, SCHUMANN and SAINT-SAENS

BY

Yilin Cheng

Master of Music in Music, Performance

George Frideric Handel (1685-1759): Chaconne in G Major, G 229

George Frideric Handel was a German British composer. In his early life, Handel studied composition with organist Friedrich Wilhelm Zachow. Because of his love for secular music, Handel moved to Hamburg in 1703 and started to compose operas. In 1730s, he started to compose oratorios. Handel’s compositional style not only inherited precise characteristics of German composers, but also was influenced by stateliness and nobleness of the British Royal Family. Handel composed 13 oratorios, 46 operas, 42 concerti grossi, and some instrumental works, such as chamber music, suites, overtures, and chaconnes.

The chaconne is a solemn dance in triple meter and is also a type of polyphonic music. It is a set of variations on a repetitive bass-line or a repeated harmonic progression. It was very popular in the Baroque Period, and many composers used this form as the last movement of an opera. Handel’s Chaconne in G Major is one of the most important examples of the chaconne.

Handel’s Chaconne begins with an 8-measure theme which includes two phrases. The
first phrase (mm. 1-4) is very powerful: the first beats are block chords, and the third beats are short, passing phrases following a rest. The second phrase includes a downward scale in dotted rhythm and finishes with a perfect cadence. The theme resembles an overture.

In Variation One, which retains the character and style of the theme, the right hand plays broken chords, and left hand plays block chords. In the Variation Two, the melodies of left hand resemble the high voice in the first variation, but they are in octaves, which sound more powerful. The left hand part in Variation Three retains the same harmonic progression as the one in the first variation. The meter is complex in this variation as the 9/8 meter of the right hand is pitted against the 3/4 meter of left hand. Since the triplet notation was not invented until the Classical Period, Handel used both compound and simple meter simultaneously to achieve the effect and feeling of triplets. Variation Four is almost the same as Variation Three, except the role of the left hand is switched with right hand. The meter of Variation Five returns to 3/4. Right hand plays sixteenth note scales, and the left hand mainly plays block chords of quarter notes. In the same manner that the role of each hand is switched in Variation Three and Four, Variations Five and Six switch the role of each hand as well. In Variation Seven, melodies in the form of downward scales are hidden by repeated tonic, supertonic, and dominant notes. Variation Eight also exchanges the musical role of left hand and right hand. This time, however, the pedaled tones serve as the inner voices in the context of both hands. In Variation Nine, the temp shifts to \textit{Adagio}, and the tonality changes from G major to G minor. Therefore, this variation is softer and more subdued than all the previous variations. The emotional quality of Variation Ten is similar to Variation Nine. In this variation, however, Handel places the middle and high voices in a higher register than the previous variation, and the low voice presents itself in downward sequences. In Variation Eleven, the right hand plays sixteenth notes, which include downward
sequences and sustained tones on the tonic. The melodies of the left hand are sequences in scales. In Variation Twelve, the right hand plays broken chords for the high voice, and left hand plays running sixteenth notes. Variation Thirteen resembles a homophonic etude in which each hand plays sixteenth notes in the same manner. Variation Fourteen returns to a three voice texture. The melodies are soft and light, while the musical material is similar to the eleventh variation. Variation Fifteen is a very powerful one, and the materials are a transformation of Variation Twelve. The right hand plays sixteenth notes with broken chords, and left hand plays broken chords of eighth notes in successive downward motion. The left hand of Variation Sixteen plays sixteenth notes, which contain two downward melodies hidden among chromatic scales. Melodies of left hand also include hidden chromatic scales, which serve as a foreshadowing of the next variation. Variation Seventeen returns to G major. The melodies of the right hand part of this variation are almost same as those of Variation Seven, while the left hand plays chords at down beats. This variation is an example of musical recapitulation. Variation Eighteen is characterized by the unusual feature of the accented second beat. The right hand plays broken chords of sixteenth notes as well as sustained tones in inner voice. In Variation Nineteen, the left hand part contains vivid and flowing broken chords of sixteenth notes. These broken chords are transferred to the right hand in the Variation Twenty, while the left hand plays broken octaves at the first and the second beats in each measure. The final variation is a very powerful ending, in which sixteenth notes are played by each hand in rhythmic unison, in the forte dynamic.

Ludwig van Beethoven (1770-1827): Sonata in D Minor, Op. 31 No. 2 “Tempest”

Ludwig van Beethoven was a German composer and pianist. He is regarded as one of the most influential musicians during the Classical and early Romantic periods. There are three
periods of his compositional career. In the first period, 1794-1800, Beethoven’s compositions were influenced by Haydn, Mozart, and Clementi; harmonious and graceful emotion emanates from music of this period. In the second period, 1801-1814, Beethoven reached a new style to express his strong personality; works of this period emphasize drama as well as conflict. In the third period, 1815-1827, Beethoven’s compositions became less frequent, but compositional thinking and technical difficulty surpassed his previous works.

Beethoven composed thirty-two piano sonatas in his life time. *Sonata in D Minor, Op. 31 No. 2*, otherwise known as “The Tempest”, is a representative work of the middle period. It is a three-movement sonata. When Beethoven’s friend Anton Schindler asked Beethoven about the emotion and content of the D Minor piano sonata, Beethoven replied: “Read Shakespeare’s *Tempest*.” As a result, this sonata has acquired the nickname, “Tempest”.

The first movement, *Largo – Allegro*, is in sonata form, D minor tonality, and 2/2 meter. In this movement, Beethoven deviated slightly from the tradition model. The primary theme of the exposition begins with an arpeggiated dominant chord in a largo tempo, which evokes a plaintive atmosphere. The triplets of the transition quicken the tempo, and seem to foreshadow the coming tempest, leading to the emotionally excited secondary theme. In the secondary theme, the tonality shifts from D minor to A minor, and the musical texture imitates that of the primary theme. The secondary theme closes with a dominant chord, which also prepares for the closing section of the exposition. The development is the continuation and development of the exposition. The tonality of the development begins in D major, and modulates to F sharp major, followed by F sharp minor, C major, and finally a return to D minor. The development reaches the climax of the movement. The recapitulation is an incomplete reappearance of exposition, and the tonality is nearly in D minor, retaining the tonality of the tonic key. The codetta contains repetition of the
tonic chord, in order to express sadness.

In contrast to the first movement, the second movement is presented in a romantic atmosphere with a tempo marking of Adagio. It is also in the sonata form, but the tonality has shifted to B flat major, while the meter is now 3/4. This movement differs with standard sonata form in that Beethoven omits a development section. The subject is lighter and more peaceful, and provides a contrast for the first movement. The primary theme begins with an arpeggiated tonic chord of B flat major, with a distant atmosphere. The tonality of the secondary theme modulates to F major, which is the dominant key of B flat major. Beethoven uses many thirty-second notes, ornaments, and pauses to make the music more rhythmic in this passage. Beethoven closes the exposition with a brief transition which elaborates upon the 32nd note motive. This transition directly leads the exposition into the recapitulation. This movement depicts the calmness after tempest.

The third movement, an Allegretto in D minor and 3/8 meter, consists of successive sixteenth notes. This movement is in traditional sonata form, as it includes an exposition, development, and recapitulation. The movement is almost exclusively in minor, and the primary theme of the exposition is firmly in the tonic of D minor. When the main motive appears in the low register of the piano, it leads directly into the transition, closing with a dominant chord of A minor. The secondary theme is still in A minor, and Beethoven inserts a diminished-seventh chord in the closing part, which leads into the development. The development begins in G minor; the tonality then shifts from G minor to D minor and B flat minor. After the diminished-seventh chord E-G-B\(^{b}\)-D\(^{b}\) and the augmented-sixth chord G\(^{\#}\)-B\(^{b}\)-D-F, the music arrives at the dominant chord of D minor, and finally back to G minor. The recapitulation unfolds largely in D minor. Finally, the last movement as well as the whole sonata gradually disappears with the tonic note.
in D minor.

**Maurice Ravel (1875-1937): Sonatine**

Maurice Ravel, one of the greatest French composers during the late 19th century and early 20th century, is recognized as one of the masters of Impressionistic music. Under the influence of his father, Joseph Ravel, who possessed a fantastic talent for music, Ravel was interested in music. He composed renowned pieces for solo piano, chamber music, symphonies, 2 piano concertos, 2 operas, 8 song cycles, and ballet music. Although Ravel is regarded as an Impressionist composer, his piano pieces are strongly influenced by classical forms of music, infused with his unique musical style.

*Sonatine*, a work for piano, was written between 1903 and 1905. In 1904, under a friend’s encouragement, Ravel participated in a competition sponsored by a magazine *Weekly Critical Review*. According to the rules of the competition, competitors were required to write a piano piece no longer than 75 measures. Ravel was the only competitor. Regrettably, because his first movement of *Sonatine* was a few measures longer, the piece was disqualified. Ravel composed the remaining movements of *Sonatine* following the competition.

The first movement, *Modéré*, conforms to classical sonata form, including an exposition (mm. 1-33), development (mm. 34-58), and recapitulation (mm. 59-87). The first three measures constitute the primary theme, which begins with falling fourth (F♯- C♯). Two identical melodic lines are played in unison by the right hand in the high voice and by the left hand in the low voice. Thirty-second notes serve as the accompaniment part, which is played by right hand. The accompaniment part highlights the music, sounds more vocal, and demonstrates the theme more clearly. Thirty-second accompanied figures are typical in classical era; therefore, Ravel uses this
accompaniment figure in this movement to emphasize classical features. In terms of musical structure, the exposition is longer than the development in this movement.

The second movement, *Mouvement de menuet*, is a minuet movement, an ancient musical form frequently used in the Classical Period. The structure of the movement is a compound ternary form, which includes an A section (mm. 1-38), B section (mm. 39-52), and A\textsuperscript{1} section (mm. 53-82). The movement begins with an ascending fifth (D\textsubscript{b} - A\textsubscript{b}), which is an echo of the beginning of the first movement. The B section is short, consisting of 14 measures. The melodies of the high voice and the middle voice are a development of the main theme. There are ten variations of the repeated theme, which increases the thematic unity within the movement. There are four successive falling fourths from measure 49 to 52, which function as a transition, leading the theme and melody seamlessly back to minuet part.

The third movement, *Animé*, is set in a vivid, rondo-sonata form, which contains an introduction (mm. 1-3), exposition (mm. 4-63), development (mm. 64-105), and recapitulation (mm. 106-172). There are two themes throughout the whole movement; thus, it is longer than the other two movements. The first three measures’ introduction is vigorous. Starting from the 4\textsuperscript{th} measure, which is the primary theme of the exposition, the melodies of high voice contain powerful accents, which represent the energetic character of the movement. Melodies of the secondary theme become more dulcet and slower; they sound fascinating and provides a contrast for the primary theme. The ending of this movement consists of continuous triplets in the right hand and diatonic scales in the left hand marked by **fff**. Hence, the atmosphere of the movement and the work as a whole reaches a climax as a glorious conclusion unfolds.
Sergei Rachmaninoff (1873-1943): Prelude in C-Sharp Minor, Op. 3 No. 2

Sergei Rachmaninoff was born in a Russian musical family in 1873. He was a composer, pianist, and conductor of the late-romantic period and early 20th century. Rachmaninoff graduated from Moscow Conservatory, and his compositions were deeply influenced by Tchaikovsky. Therefore, his music is based on deep national style and character. The compositions of Rachmaninoff cover a great diversity of forms, and his main compositions include, among others, 4 piano concertos, 24 preludes in all the major and minor keys, and 3 symphonies. The most attractive characteristic of Rachmaninoff’s music is that he adopted a typical Russian style as a basic element in his compositions.

Rachmaninoff composed Prelude in C-sharp minor Op. 3, No. 2 after he graduated from Moscow Conservatory. It is the second piece in his Fantasy Pieces, as well as one of his best-known piano compositions. Rachmaninoff’s mother visited him in the summer of 1892, and enhanced the pleasure and enjoyment of his life. Rachmaninoff planned to compose a new opera; unfortunately, he suffered from disease. He composed Prelude in C-sharp minor before he made a recovery from his illness; meanwhile, the premiere of the piece made a hit. Therefore, Prelude in C-sharp minor became one of his most effective and representative works.

Prelude in C-sharp minor, 62 bars long, is a typical ABA1 ternary form prelude for piano. The first part (mm. 1-14) is marked Lento, which is consists mainly of heavy and slow octaves and chord progressions. This part begins with octaves in unison (La, So, Do) in the tonality of C# minor. This octave motive is known as the “fate motive”, and represents bells ringing. Measures 3-14 contain the main phrases, which consists of a (mm. 3-8) and a1 (mm. 9-14); a1 is a repetition of a. Part A is based mainly on slow and heavy octaves progressions, but the upper register is played in ppp, which is an obvious contrast with the core tones. Part B is a passionate Agitato,
and the tonalities alternate between E major and C-sharp minor. Compared to the part A, part B presents some changes. For example, firm octaves change to tense triplets, and the dynamics and musical textures also differ with part A. Part B contains four phrases: b (mm. 15-18), b₁ (mm. 19-27), b (mm. 28-31), b₂ (mm. 32-43). Each phrase of this section flows directly from the previous. When b appears for the second time, the phrase is transposed an octave above the first time, and the dynamic also changes from \textit{mf} to \textit{ff}; therefore, the emotion of b becomes more furious and tense. Beginning in measure 36\textsuperscript{th}, the texture changes from triplets to powerful chords, and dynamic level arrives at \textit{fff}. The eight measures from 36 to 43 push the music to the arrival at climax of the work. The following two measures function as a transition, concluding in dominant key. A₁ is a repetition of A, but A₁ is more powerful; the dynamic changes from \textit{ff} to \textit{sfff}, illustrating explosive anger, and demonstrating resistance of fate. Starting in measure 56, the coda combines long tones and chords, and the emotion becomes more and more peaceful, depicting a sigh to fate.

\textbf{Alexander Scriabin (1872-1915): Etude in C-Sharp Major, Op. 8 No. 1}

Living in late 19\textsuperscript{th} century and early 20\textsuperscript{th} century composer, Alexander Scriabin, was a Russian composer, pianist, and a legendary figure. Scriabin composed many pieces of a variety of genres. The pieces are distributed among his different compositional period, and demonstrate various styles. His works in early period are inclined to the romantic idiom, and he deliberately imitated Chopin’s compositional style. In Scriabin’s late period, however, he liked to research religion and theology, which became his main motive of composition.

Among Scriabin’s more than two hundred piano works, 26 etudes span throughout his lifetime. Op. 8 was composed in his early period; Scriabin inherited compositional techniques of
Chopin and Liszt, thus showing transmission of traditions as well as break from tradition. As the first piece of Op. 8, Etude Op. 8 No. 1, is a representative work of his early romantic style.

The Etude in C-sharp major is a short piece, ABA form. The right hand plays the triplet accompaniment, which consists of two repeated intervals and a note, while the left hand plays long and continuous melodies. Part A (mm. 1-16) consists of two parallel phrases, and each phrase has eight measures, each including two melodies. One melody, which consists of the last notes of triplets, is hidden. The high voice of the left hand is another melody, which goes downward with chromatic scales. Part B (mm. 16-32) can be divided into three phrases: mm. 16-20, mm. 20-24, and mm. 24-32. Contrasting to part A, Scriabin artfully exchanges the materials of the left hand and the right hand. The three phrases are in different keys, but the musical materials are similar: the second and third phrases stem from the first phrase. After a short transition, the music arrives at the recapitulation. The phrase of measure 39 to 42 is the climax of the piece with striking dynamics contrasts, as well as a transition to coda. In the coda, the chromatic melodies of left hand resolve to the tonic key, and the piece closes in the tonic key of C-sharp major.


Robert Alexander Schumann (1810-1856), was among the most active German composers in early 19th century. Schumann studied piano and composition when he was a child. When he was 16 years old, discouraged by his mother, Schumann went to Leipzig University to study law. A few years later, however, Niccolo Paganini’s performance inspired him; thus, Schumann gave up law, and reaffirmed his devotion to music. Between 1835 and 1844, he edited the “New Journal of Music”, as well as composed a large number of piano pieces. Many of Schumann’s best-known piano pieces were written for his wife Clara Schumann.
Faschingsschwank aus Wien Op.26 was composed in 1839 when he lived in Vienna. It is structured as a Romantic piano sonata, including five movements: Allegro, Romanze, Scherzino, Intermezzo, Finale. Faschingsschwank aus Wien Op.26 is a piece in which Schumann infused his personal emotion into the music.

The first movement, Allegro, is in B-flat major, rondo form. The primary theme, situated in the tonic of B-flat major, plays an important role for musical image and emotion; it builds a happy atmosphere of festival and an impassioned dance scene. The primary theme is in ternary form, which includes three periods, and each period has eight measures. The first episode is different from the primary theme. For one thing, the tonality is now G minor, which is the relative minor key of B-flat major. In addition, Schumann used a specific tempo mark to emphasize differences with the primary theme. Melodies suddenly become fetching and soft, and the various harmonies make melodies more abundant. The right hand plays the main melodies. The two hands collaborate to play the middle voice, which is a countermelody, driving the music forward. The second appearance of the primary theme coincides with a modulation (mm. 71- 86): C minor to G minor. The modulation introduces new and unsteady elements to music, and also functions as a bridge to connect to subsequent music. The second episode starts with an upbeat. Moreover, Schumann uses ties over bar lines for the same chord in two measures. Therefore, the note in downbeats is deemphasized, and the atmosphere of the episode distinctly contrasts with the primary theme. This episode closes with three staccato chords, which heralds a departure from the soft and legato atmosphere of episode. In the third episode, there are two melodies played by right hand, while the middle voice supports and embellishes the high voice. At the opening of the third episode, the dynamic level remains soft, but with a little fluctuation. This is interrupted by a sudden $f$ (mm. 180) without any accrescendo. After eight measures, the dynamic
goes back to \textit{mf}. \textit{A ff} appears in measure 213, which is the emotional climax of the third episode. The fourth episode can be called the climactic section of the first movement. In order to emphasize the coming of the climax, Schumann marks a \textit{Kurze Pause} between the fourth appearance of the primary theme and the fourth episode. Schumann quotes \textit{La Marseillaise} in the fourth episode. Before the appearance of \textit{La Marseillaise}, there is a long bedding, with a searching quality. After the quoted period of \textit{La Marseillaise}, the music becomes more powerful. The next passage is marked \textit{“Höchst lebhaft”} (mm. 326), which means very passionate. This section marks the height of tension of the first movement, and the tempo become faster. In the fifth episode, Schumann uses upbeats and soft melodies, which is a striking contrast with the previous busy music. The direction of musical lines is perspicuous: first upward, then downward. The second theme of this episode starts in measure 411. It is characterized by steady rhythm, and dynamic fluctuation between \textit{mf} and \textit{p}. Thereafter, the primary theme makes a final appearance. Following this final statement is the coda of the movement, which is in B-flat major with various harmonies and clear melodic lines. Hence, the movement closes in a resplendent B-flat major.

The second movement is a short \textit{Romanze} in G minor. There are two themes in this movement. Melodies begin at the dominant note of G minor firstly. After three times repeating, the melody goes up to G. Schumann uses imitation to develop the music, which is sad and seems to evoke a sigh. After a \textit{ritard}, the second part follows, which is a new theme. The rhythm changes from 2/4 to 3/4, the tonality changes from G minor to C major, and the harmonies become more tuneful. Therefore, this part sounds bright and hopeful. Finally, the first theme reappears, concluding the movement.

The third movement, \textit{Scherzino}, set in B-flat major, has a very specific theme, which is full of humor. The first theme of the movement evokes a call and response, and is grouped in
two-measure units. In the midst of the continued rising emotion, the second theme appears. The left hand and right hand play melodies in turn, resembling antiphonal singing. At the end of the theme, Schumann uses a sudden D♭. Thereafter, the tonality modulates to A major. After a short eight measures, the theme closes on an unsteady dominant seventh chord, which facilitates the return to B-flat major. Schumann’s use of modulations helps to make the music sounds more humorous.

The fourth movement is an emotional Intermezzo, E-flat minor, which sounds like the composer has thousands of words to talk to somebody. The movement contains one technique, in which the high voice contains main melodies played by the right hand, the low voice functions as support played by the left hand, and the two middle voices include broken chords played by both hands. The middle voice makes the music more well-rounded, serving to drive melodic lines forward. The ending of the movement is a complicated polyphonic structure: each hand plays the theme in turn, while the middle voice keeps steady. Therefore, the movement closes with glorious melodies, and disappears as though in air, gradually.

The last movement, Finale, sonata form, combine simple materials and powerful harmonies. It is set in 2/4 meter, at a presto tempo, in the tonality of B-flat major. The beginning of the movement is explosive, and the melodic lines are clear. In measure 27, there is a period with a profoundly romantic character. The right hand plays the main melodies of the high voice, both hands play the inner voice conjointly, while the left hand plays a beautiful low voice. At the closing passage of the movement, Schumann uses a rest as a part of triplets, enhancing the complexity of musical texture, and making the music sounds more robust. Thus, the melodies of the closing passage not only sound glorious and well-rounded, but also enhance the flow of the music.

Camille Saint-Saëns was a well-known composer, pianist, and organist of the late 19th century. He was an influential French composer of the Romantic period. Saint-Saëns was a productive composer; his compositions encompass nearly all forms and genres. His major compositions for piano include five piano concertos, the most famous of which is the Piano Concerto in G minor, op. 22, a representative work of Saint-Saëns’s musical style.

Saint-Saëns’ piano concerto in G minor, Op. 22 combines classical and romantic musical elements, which defines the compositional technique and style of his early period. The structure of the concerto, Andante Sostenuto, Allegro Scherzendo, and Presto, is not in formal classical concerto structure. Therefore, the emotion of the concerto is more and more sentient. Saint-Saëns also perfectly blends solo piano and orchestra, in contrast with the traditional competition between the two parts. The concerto embodies the charm of piano music very well, giving the audience infinite reverie.

The first movement, Andante Sostenuto, is a sonata form in G minor, set in 4/4 meter. The introduction illustrates melodies of improvisational scales and arpeggios. This part does not have bar lines; thus, it is a freely flowing, unified entity. However, it is different from other introductions of romantic concerti, as the same material reappears in the coda. The material of the primary theme is in G minor, while the harmonies are mainly tonic, subdominant, and dominant chords, which helps to consolidate the tonality. The primary theme is played twice, both times by solo piano, with rising octaves the second time. Meanwhile, dynamics become more powerful, textures more luxuriant, and the music sounds more glorious and flowing. The accompaniment part uses a complex rhythm, which combines sixteenth rests, thirty-second notes, and sixty-fourth notes. Therefore, the music sounds more singing and flowing. The secondary
theme modulates to B-flat major, which contrasts with the primary theme. Melodies of the right hand are based on broken chords and sequences. Compared to the primary theme, the secondary theme is more peaceful, lyrical, and flowing. The accompaniment of the left hand is syncopated; thus, the music sounds more rhythmic. The music starts with piano, and the following crescendo and diminuendo build a graceful and inviting atmosphere.

The second movement, Allegro Scherzendo, is set in E-flat major. It is a sonata form with a 6/8 time signature. At the beginning of the movement, the timpani plays a basic rhythm, which sets the stage for the agile atmosphere of the movement. The primary theme is initially played by solo piano, the right hand melodies of the primary theme are based on broken chords and a sequence. The undulating melodic lines, combined with the 6/8 meter, produce a lively and relaxed character. Subsequently, solo piano and orchestra play the theme in turn. With modulations of tonalities and stronger dynamics, the mood becomes more emotional, setting the stage for the second theme. The secondary theme develops in the method of sequences of orchestra, and the extended rhythm and melodic lines build an elegant and easeful musical atmosphere. Solo piano plays the accompaniment, which consists of eighth and sixteenth notes, and combines staccato and dance rhythm. Thus, the accompaniment provides an active and positive feeling. The extended melodies and lively rhythms create a more stereo musical effect, and the rhythmic traits and musical temperament result in a striking contrast with the primary theme.

The third movement, set in G minor, is sonata form at a Presto tempo. The enthusiastic introduction is played one time each by solo piano and orchestra separately. Melodies of the primary theme consist of triplet eight notes; therefore, it is very powerful music. The left hand plays broken chords as an accompaniment and musical background, while melodies of right hand
are mainly staccato sequences of intervals. The music is hurried and forceful, depicting a crazy dance scene. The upward running melodies produce a positive and grand musical feeling for the audience. The tonality of the secondary theme modulates to F major. There are several trills that occur on downbeats, illustrating stouthearted musical characteristic, contrasting strongly with the primary theme. The two hands play staccato figures in unison, and the rhythm is built on dotted figures. These rhythmic figures are a development of the primary theme of the first movement. Therefore, the music sounds vivid and brisk. Contrasting with the primary theme, the rhythm of the secondary theme is steadier.
PROGRAM I

CALIFORNIA STATE UNIVERSITY, NORTH RIDGE

COLLEGE OF ARTS, MEDIA, AND COMMUNICATION

MUSIC DEPARTMENT

PRESENT

YILIN CHENG

A Student of Dr. Dmitry Rachmanov

& Dr. Pei-Shan Lee

In her Master of Music Recital*

Second piano by Chi Zhang

Saturday, April 4th, 2015, 1:30 P.M.

Music Recital Hall

PROGRAM

Piano Concerto No. 2 in G minor, Op. 22...........................Camille Saint-Saëns (1835-1921)

Andante sostenuto

Allegro scherzando

Presto

*In partial fulfillment of the Master of Music in piano performance
PROGRAM II

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

COLLEGE OF ARTS, MEDIA, AND COMMUNICATION

MUSIC DEPARTMENT

PRESENT

YILIN CHENG

A Student of Dr. Dmitry Rachmanov

& Dr. Pei-Shan Lee

In her Master of Music Recital*

Saturday, March 16th, 2016, 4:30 P.M.

Music Recital Hall

PROGRAM

Chaconne in G Major, G 229………………………… George Frideric Handel (1685-1759)

Sonata in D Minor, Op. 31 No. 2 “Tempest”………………Ludwig van Beethoven (1770-1827)

Largo – Allegro

Adagio

Allegretto
Sonatine.........................................................................................................................Maurice Ravel (1875-1937)

Modéré ("moderate")

Mouvement de menuet ("Minuet movement")

Animé ("animated")

\textit{INTERMISSION}

Prelude in C-Sharp Minor, Op. 3 No. 2..............................Sergei Rachmaninoff (1873-1943)

Etude in C-Sharp Major, Op. 8 No. 1.................................Alexander Scriabin (1872-1915)

Faschingsschwank aus Wien Op.26.................................Robert Schumann (1810-1856)

Allegro

Romanze

Scherzino

Intermezzo

Finale

*In partial fulfillment of the Master of Music in piano performance
BIBLIOGRAPHY

